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# The GREGORIAN REVIEW

Studies in Sacred Chant and Liturgy

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English-language edition of the *Revue Gregorienne*

Bulletin of the School of Solesmes

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† George J. Rehring, S.T.D.

Bishop of Toledo

March 29, 1955

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# **\*THE MUSICAL TEACHING OF SOLESMES AND CHRISTIAN PRAYER**

by Maurice Blanc

CHAPTER II  
DOM JOSEPH POTHIER

## **I**

### **Les Melodies Gregoriennes (1880)**

In the very year that Canon Gontier was defending Dom Gueranger's ideas before the Paris meeting by basing them on the experience and progress of the daily chant of the monks, a young priest from Vosges made his profession at the Abbey. His name was Joseph Pothier. His father, a humble teacher in the village of Bouzemont, in the diocese of Saint-Die, had taught him to sing at the parish lectern, before the large folio volumes containing the chant of Toul. This was every morning at the Mass celebrated for some departed soul. From his ordination, at the age of twenty-three, he had left the diocese to apply for entrance at Solesmes, already famous for its abbot and the chant of its monks.

There he met a religious, Dom Paul Jausions (professed in 1856), who at the direction of his abbot had been dedicating himself for some years to research in manuscripts and editions of Gregorian Chant, together with Canon Gontier. Dom Jausions was well gifted for study, and the paleography workshop of Solesmes keeps as precious documents the copies of manuscripts in which the young monk's pen successfully transcribed neums and signs that had gradually unfolded to his eyes.

\* This is the second of a series of articles which will reproduce in an English translation the unique book of Father Blanc, "*L'Enseignement Musical de Solesmes et la Priere Chretienne*."

Dom Pothier was not immediately put to work to help Dom Jausions. The monastery needed a professor of dogma, and he applied his spare time to follow the work of his elder brother monk. But this was not time lost. The future master was able to reflect on his future work, while observing the example of Jausions the manuscriptist, dedicated to the study of medieval musicologists, and of Gontier the artist, more and more delighted with the Abbey choir. He even became the umpire in their friendly debates, when Dom Jausions decided to bring to the printer Vatar, at Rennes, a method of chant and a *Directorium Chori* that he had finally finished editing.

Going by Le Mans, Dom Jausions went to see Gontier with his precious manuscripts and showed them to him. "But the good Canon," as Dom David writes, "shook his head: 'You are wide of the mark, my dear Father, very wide indeed!' And in turn he introduced him to his own discoveries. Father Jausions was nonplussed. Instead of continuing his trip, he came back to Solesmes and told the story to his young collaborator. Pothier replied immediately: 'But the Canon is right!' And he took up on his own the thesis of Gontier."

Dom Jausions's method remained unedited, but the *Directorium Chori* was printed at Rennes in 1864, with "notes designed according to the manuscripts." Two years later, Dom Pothier was freed from his professorship to devote himself entirely to chant. Dom Jausions continued working with him, and pursued his researches in the libraries of Paris, le Mans, and Angers. He worked so ardently that in 1870, at the age of thirty-six, he died exhausted with work.

But the young pioneer left a last will and testament: a memoir composed with the help of Dom Pothier to be submitted to Dom Gueranger and which would appear after the death of the famous Abbot and founder, Saturday, January 30, 1875. The work *Melodies Gregoriennes*, known to history as the work of Dom Joseph Pothier, was in fact a cooperative work. The preface (November 18, 1879) states the fact. Moreover, in a letter (still unpublished) of April 25, 1866, Dom Jausions declares that he was preparing with Dom



Pothier a work that already contained "more than a hundred pages of serious and minute considerations" especially on rhythm; he specifies that it is the development of his personal ideas: "The rules of accentuation are practically entirely my work, and I propose them as clear. Dom Pothier is now editing the result of our research on rhythm in chant, following several previous essays that we have made. It is the development of ideas contained in the tableau that I am sending you and that I had published in Angers for the seminarians."

Henceforward the Gregorian restoration had its charter. The two-hundred and sixty pages of *Melodies Gregoriennes* contain the sum of principles that would guide the reconstructing of the Gregorian phrase and its rhythm. The norms for deciphering manuscripts in neumatic notation are presented as the introduction to the practical principles of execution and esthetic rules of interpretation.

To judge the sure and calm confidence of these lines one should read what Theodore Nisard was then writing at the end of his stormy career:

"Without wishing to undertake a complete examination of each neum, it will be enough to reproduce briefly what ancient and contemporary musicologists have said. In view of their profound disagreement, we may be allowed to ask if it is possible to reach a result really worthy to be the criterion of any Gregorian restoration. One meets approximations, conjectures, stumblings, obscurities to make one despair; indeed, how can one read a language when the very alphabet is a mystery!"

The monks of Solesmes had even more fearful adversaries than Nisard. A vicar general of Saint-Die, reviewing the *Melodies Gregoriennes* in the *Canoniste Contemporain* of June 1880, had this to say:

"Father Pothier does not praise or condemn any of the new chant editions; he presents the result of his patient research. It is clear from his presentation that the Gregorian

phrase, in its primitive purity, was nowhere sufficiently understood; the work of the Rheims-Cambrai commission, like that of the Medicean edition of Paul V, did not reproduce exactly the melody called Gregorian or traditional. Dom Pothier has doubtless found the real Gregorian melodies; that is, he has deciphered all the ancient manuscripts and reconstructed the chant in use in the eleventh or twelfth century and following centuries. But does it follow that this chant should be substituted for another, or be made obligatory because it is ancient? By no means. Let us say again that the authority of the Holy See will always be the only decisive criterion of legitimate chant, as of everything that pertains to discipline; that this chant, be it ancient or modern, whether it goes back to St. Gregory himself or to Giovanelli, Raimondi, or someone else; whether it corresponds or not to different theories of musical aesthetics; all makes no difference at all. The melodies that please Our Lord are those that the Church puts on the lips of her children; they will take as their absolute rule neither antiquity or newness, but will humbly submit to the decrees of competent authority.”

Under a heap of bouquets in honor of the scholarship and competence of the Solesmes monks this was stifling: authority had given its decrees, and these decrees had given privilege, recommendation and protection to a liturgical edition of the chants that was the antipode of the principles presented in *Melodies Gregoriennes*. In the eyes of the canonist, Dom Pothier was too late.

Indeed, had not Rome spoken? What had made Dom Gueranger hesitate to allow the *Melodies Gregoriennes* to appear was the repeated favor shown by the Holy See for the Neo-Medicean edition, undertaken by a Bavarian printer, Pustet of Ratisbonne. On October 1, 1868, a decree of the Sacred Congregation of Rites had given Pustet the privilege of printing, for thirty years, the choir books following the Medicean version, provided that the edition be begun in the year of the decree. On March 11, 1869, the privilege was extended to the manual edition. January 31, 1870, the Secretary of Rites signed a statement that the editor asked for



in connection with the Vatican Council then in Rome. January 12, 1871, a decree authorized the publication of the octavo-edition, and the following January 20, a new decree "strongly recommended to Bishops and all those who have charge of sacred music this octavo-edition that could contribute much to the use of true Gregorian chant in the ecclesiastical liturgy." August 14, 1871, the Sacred Congregation of Rites could grant an even stronger recommendation to the Bishops in favor of the first volume to appear of the folio-Gradual: "so that by adopting it in their dioceses they might also obtain in chant the uniformity so desired in the liturgy;" it clearly recognized that the edition of Pustet "contained the Gregorian chant that the Roman Church has always preserved and that may be considered most conformed to the chant given to the sacred liturgy by the Sovereign Pontiff Gregory the Great."

May 30, 1873, the completion of the gradual permitted the Sacred Congregation to renew the recommendation already made to the Bishops, "all the more in that our most ardent wish is that in the chant as well as in all that concerns the sacred liturgy, all places and all dioceses should be conformed to the practice of the Roman Church." Such explicit recommendations had not put an end to protests made almost everywhere against the privilege given to the Neo-Medicean editions.

Pustet obtained a brief from the new Pope Leo XIII on November 15, 1878. The Sovereign Pontiff "approved and declared authentic" the edition of the antiphonary and psalter, which he strongly recommended to the Bishops. A month later, December 11, 1878, *Osservatore Romano* commented on this apostolic brief in an authoritative article.

The Bavarian editor was wrong to believe that a Roman brief would be enough to make the opposition give up. In France especially it was organizing. In the *Semaine religieuse du diocese de Saint-Claude*, for May 10 and 17, 1879, one may read a communication that gave body to a general rumor.

“An eminent prelate of the Church of France believed that he should consult the Holy See on the subject of the edition of plain chant published by Pustet of Ratisbonne and recommended by decree of the Sacred Congregation of Rites, and on the subject of the present situation of other editions and dioceses that have adopted them.

“He received the following authentic reply, which we translate: ‘Regarding what you say on the subject of the books of chant published at Ratisbonne, that should cause no concern. Samples of this edition published with care and recognized by the Sacred Congregation of Rites, having been recently presented to the Holy Father, he could not fail to recommend them in word and writing, especially in consideration of the great expenses of the editors. But it should not by any means be understood by that that all cathedrals are henceforth obliged to buy books of this edition.’ ”

The eminent prelate was none other than Cardinal Caverot, Archbishop of Lyons, or Cardinal Bonnechose, Archbishop of Rouen, both having received from Leo XIII the same answer to the same request. Such authority did not succeed in moving a canonist. And at the *Semaine religieuse de Saint-Claude*, the vicar general Grandclaude had given the reply already mentioned. While he admitted that the edition of Ratisbonne was not “imposed” on the Bishops, he found that:

“the opposite answers, which, on the word of a religious meeting had been given at Rome (?) to an eminent prelate of the Church of France (?) need a more precise publication and a more authoritative form to be taken into consideration. One cannot oppose a doubtful and uncertain explanation to a clear and certain text.”

The Sacred Congregation of Rites replied, December 29, 1879, in a long communication of the “Pontifical Commission for the Republishing of Authentic books of Chant,” to a forty-eight page brochure edited in Rennes under the title: “What should be thought of the new books of liturgical chant

of Ratisbonne? Reply to this question by the Abbe Th. N., pastor of A.-J.” No one was deceived. The pastor of A.-J. was Theodore Nisard. Against the Sacred Congregation this time, as he was against Solesmes. Always himself.

## II

### Dom Pothier and Dom Schmitt at the Arezzo Congress (September 1882)

In France the majority of bishops and of individual opinions were, like the monks of Solesmes, strongly opposed to the privilege of the Bavarian publisher Pustet.

From Italy help came to them. In the Ambrosian Library there was then a “young man, about thirty-five years old, with a large nose and lively eyes” who was immensely active. Enthusiastic about religious music, he had founded in Milan several years before a review, *Musica Sacra*, and an association, *La Generale Associazione Italiana di Santa Cecilia*. But Don Guerrino Amelli was not satisfied with forming and training a brilliant chorus, founding a school of music in Milan, and gathering a congress. He was given “Means to prepare and develop an improvement of the liturgical chant, an opportunity to influence European opinion: the centenary of the birth of the most famous musician of the Middle Ages, the Benedictine Guido d’Arezzo. Under his inspiration the feast that the little Tuscan town of Arezzo had planned to celebrate was accompanied by a European Congress of Liturgical Chant, September 11-15, 1882. All the specialists interested in the problems of the Gregorian restoration were invited.

The program was tempting. In fact, under the title “gigantic chant,” Don Amelli intended to work out everything previously proposed or accomplished. This was his plan:

a. An archeological commission to gather the different versions of the true liturgical chant contained in the most ancient and most important manuscripts preserved in various parts of Europe.



b. A critical edition of the plain chant books, based on the data of the afore-mentioned commission.

c. An archeologico-artistic commission to verify the choice of notes and musical forms representing the substantial phrase of the original chant, and those representing simple ornaments and accessory modulations, the omission of which would not disfigure the essential character of the liturgical melody.

d. A practical edition of the chant books, based on the conclusions and data of the afore-said commission, to be submitted to a definitive examination of the Holy-See, to be approved once and for all and recognized as most conformed to the tradition of true liturgical chant and corresponding to liturgical and artistic needs of our times, and adopted uniformly by all churches that do not enjoy the privilege of a particular local liturgy.

e. Foundation of a European Society of Guido d'Arezzo, to develop studies of musical archeology and help restore the true liturgical chant by the publication of the works mentioned above, works of Guido, and of other works that are most interesting to the history, theory, and practice of this chant.

The Sacred Congregation of Rites could not fail to be disturbed. Don Amelli was asked to restrain the initiative of his congress, which should rather push the practice and use of the Pustet edition. The incident had happy consequences. This intervention of the Sacred Congregation, while indicating the disposition of its prefect, made the position of its members less difficult, since they could now go to Arezzo without seeming to be rebels and discuss things there more or less officially.

People came from Italy, England, Ireland, Germany, Austria, France, Spain, the Low Countries, for or against the Ratisbonne editions. The French contingent was numerous, and, as usual, each one supported some particular theory

and did not hesitate to contradict his friend and neighbor. But there arose a spontaneous agreement to recognize in Dom Pothier, author of *Melodies Gregoriennes*, the prestige of a national champion whom all would favor.

Dom Pothier in fact came to Arezzo, accompanied by another Solesmes monk, Dom Schmitt, to present to the congress two reports printed on the abbey press: *De la virga dans les neumes*, in favor of oratorical rhythm; and *Une petite question de grammaire a propos du plain-chant*, the title of which seemed to wish to diminish its importance, but which proved the rightness of the method followed by Solesmes in restoring the original melody of the Gregorian pieces. In turn, Dom Schmitt brought his *Propositions sur le chant gregorien d'apres les faits universellement admis par les archeologues*.

The Pustet firm had for its representative the music director of the Ratisbonne cathedral, Haberl, official propagandist and apologist of its editions. The general feeling was that of going to a battle. The two protagonists kept themselves from this personally, but the indiscretions of language among their partisans quickly brought powder to the fire, despite the precautions of Don Amelli. (He, elected president, had given himself two assistants: a Frenchman, Canon Perriot, superior of the seminary of Langres, a partisan of Dom Pothier; and an Irishman, Canon Donnelly, director of *Lyra Ecclesiastica* of Dublin, a partisan of Haberl.)

From the very first meetings, Haberl was quick to grant to *Melodies Gregoriennes* an undisputed advantage in the realm of a practical method of performing chant, and even in the realm of the reconstruction of the Gregorian repertory. But this granted, his tactics were to oppose any suggestion of authority to any edition but his own. The adversaries of the Medicean edition could be right in terms of history or aesthetics; the respect due by all, even by scholars and artists, to the sovereign authority of the Holy See must prevent the use in parishes of anything but the books officially approved. Everyone desired this unanimity of the church.

Why refuse the benefit of an officially approved edition? And besides, was it not to be thought in its favor that all adversaries disagreed among themselves and that none of them presented a usable edition of the books?

The attitude of the Ratisbonne champion was not likely to satisfy people enthusiastic about archeological questions. The congress murmured against his courteous and devout evasions, while its applause became louder and louder at each intervention of Dom Pothier, who presented without bitterness the result of his minute research on the neums and theories of the middle ages. When finally the two champions had to engage, the reply of Dom Pothier to Haberl was very simple. Why should the unanimity of the dioceses of the Catholic Church in the practice of liturgical chant be restricted to the *geographical* unity obtained by the use of uniform choral books throughout the Catholic world of 1882? Why refuse to achieve *chronological* unity, which would give us unanimity with previous centuries? It would be only too easy to give that up simply because scholars are not yet agreed on the result of their research. Unity would come from perseverance in research. Besides, was not this congress gathered expressly to adopt means of reaching this unity more surely?

At the twelfth session, the wishes of the congress were put to a vote. After the usual clauses of submission due to the Holy See and on the desolate condition of sacred chant throughout the Church, the congress expressed the following wishes:

1. that the choral books should henceforth have the greatest possible conformity with ancient tradition;
2. that the greatest encouragement and widest diffusion be given the studies and theoretical works already made and to be made, to throw light on the monuments of the chant tradition;
4. that instead of the execution of plain chant in equal notes, the rhythmic execution in accord with the principles



advanced by Guido d'Arezzo in chapter fifteen of his *Micrology* be substituted;

5. that to this effect every method of liturgical chant should contain the principles of Latin accentuation, the basis of a good psalmody.

Haberl abstained from the first wish, in which he believed he saw opposition to the authority of the Sacred Congregation of Rites. Faithful to himself, he gave his vote to the following wishes, which were to consecrate the triumph of *Melodies Gregoriennes* in the two domains of scientific reconstitution and principles of execution.

### III

#### From the Decree Romanorum Pontificum to the Pastoral Letter of Cardinal Sarto (1896)

The members of the congress, leaving Arezzo, went to Rome to receive the blessing of the Sovereign Pontiff on their wishes and hopes. The reception of Leo XIII, by his affability in saying good things about Solesmes and enquiring about the teaching of chant in the seminaries, encouraged them a great deal, and everyone returned home. Thus the reaction was bitter when, six months later, a decree of the Sacred Congregation of Rites thoroughly condemned the almost unanimous wishes of the congress. After a long preamble that took up the history of the opposition to the Pustet edition, the decree came to this decision after long and careful deliberation by the cardinals and their consultors:

“The wishes and petitions formulated last year by the Congress of Arezzo and addressed by it to the Apostolic See concerning the return of the liturgical Gregorian chant to the ancient tradition, can be neither accepted nor approved. Doubtless, those who deal with the chant have always had and continue to have for the future full and entire freedom of research from the point of view of erudition on what was the ancient form of the chant and what phases it passed

through, as scholars are wont to do, in very praiseworthy discussions and research, regarding the ancient rites of the Church and other parts of the holy Liturgy. Nevertheless, the only form of Gregorian chant that ought today to be held as authentic and legitimate is that approved and confirmed by Paul V, conformably with the prescriptions of the Council of Trent, by Pius IX of holy memory, by Our Holy Father Pope Leo XIII, and by the Sacred Congregation of Rites, and which is contained in the edition given at Ratisbonne, this form being different from any other chant in use in the Catholic Church. Consequently, there must no longer be any doubts or discussions about the authenticity and legitimacy of this form of chant among those sincerely submitted to the authority of the Apostolic See. In order that the chant used in the holy Liturgy, taken in its strict sense, be everywhere the same, it must be insisted upon that in new editions of missals, rituals, and pontificals, the musical parts be in perfect conformity with the above-mentioned edition, which is approved by the Holy See as containing the liturgical chant proper to the Roman Church (as the title of each volume indicates). Moreover, although the Apostolic See, according to the prudent rule of conduct that it has followed in dealing with the restoration of unity in the ecclesiastical liturgy, does not impose on each Church the said edition, nevertheless it exhorts again very strongly all the Bishops and other persons who deal with ecclesiastical chant to work that this edition be adopted in the holy Liturgy in order to preserve the unity of chant, as several Churches have already done with praiseworthy determination. Thus is decreed by the Sacred Congregation, April 10, 1883."

The superabundance of precautions taken by the cardinal prefect in supporting his decision on the history of the concession made by the Sacred Congregation to the editors of Ratisbonne showed the weak point of his solemn decree. Some discovered in this preamble major or minor historical errors, and drew from it the argument of obreption or subreption to deny the validity of a decision based on erroneous data. Others, better inspired to avoid difficulties, threw themselves on the freedom given by the decree to research of pure erudition.

This was the case for Don Amelli. He pleaded with dignity before the cardinal prefect the cause of the heritage of St. Gregory the Great and begged that the chants of the golden age of Roman liturgy be not banished from the Church. Restored in its original integrity the melody of St. Gregory, he assured, would not be inferior in beauty or liturgical fittingness to the reduction given it by the Neo-Medicean edition.

“This is why,” he wrote to the cardinal prefect, “it seems to us that nothing should be of a nature to prevent the Holy See, after checking and verifying the sources, if it deems opportune, from permitting the use of this chant in divine service, in special circumstances in order to procure a greater solemnity. It would seem harmful to the Holy See to suppose that it wished to proscribe absolutely from all cult this plainchant that edified the whole Church for so many centuries, and from which we have received modern plain chant, reduced to simplicity for greater convenience.”

On July 15, 1883, the cardinal prefect answered Don Amelli:

“You have presented the true way in which one should understand the resolution taken by the Sacred Congregation of Rites in its decree of last April 16.”

This tolerant reply had already been preceded by a note that appeared in the *Osservatore Romano* as well as in the *Moniteur de Rome*, which gave it in Italian and in French. The note took care to put out of question the full liberty of those who would work to reproduce in its original integrity the chant of St. Gregory. It ended on a note of appeasement.

“Are these archeological studies to remain exclusively enclosed in the field of theoretical speculation? The decree does not touch on this particular point, because that was not its purpose; but it is reasonable to believe that it does not so intend, since it is evident that the above-mentioned edition has been approved, but not imposed.



“Besides, the considerable volumes of liturgical chant that the Sacred Congregation of Rites has heretofore published in the edition in question are only the fruit of the studies and patient research of famous men experienced in the knowledge of this chant. Consequently, what can prevent men equally instructed in chant from publishing later on the precious fruits of their profound studies, worthy of being considered by the Holy See and the Sacred Congregation for the utility and practical use of the Church?

“These considerations have occurred of themselves on rereading the venerated decree; and having communicated them to persons most competent and authorized in every way, we have had the satisfaction of seeing them fully approved by these same persons.”

What was Solesmes to do during the storm? Measuring his responsibilities, Dom Couturier (who had succeeded Dom Gueranger as abbot) decided to use the liberty left by the decree of April 26. On May 23, 1883, less than a month after its signature by the cardinal prefect of Rites, he gave his imprimatur to a *Liber Gradualis* established by Dom Pothier and his helpers, profiting by the works of Dom Jausions. The very title of this liturgical book presented and limited its scope:

*Liber Gradualis a S. Gregorio Magno olim ordinatus, postea Summorum Pontificum auctoritate recognitus ac plurimum auctus, cum notis musicis ad majorum tramites et Codicum fidem figuratis ac restitutis in usum Congregationis Benedictinae Galliarum, proesidis ejusdem jussu editus.* Although its use was not strictly authorized except for the choirs of the monasteries of the Congregation of France, this work of 940 pages finally brought to all lovers of chant (and God knows how the fracas of these prolonged controversies had increased the number!) a basic text on which finally one could base arguments, commentaries, and practical demonstrations.

The abbot of Solesmes did not fail to present the *Liber Gradualis* to the Sovereign Pontiff when it appeared on the

press of Desclee, Lefebvre and Company, at Tournai. Leo XIII quickly thanked the abbey in a brief to Dom Pothier, in which he congratulated him on his whole work.

“We know, dear son, with what intelligence you have applied yourself to interpret and explain the ancient monuments of sacred music and how you have put all your zeal to show those who cultivate this art the very nature and exact form of these ancient chants, as they were formerly composed and as your fathers have guarded them with such care. We think, dear son, that in this we should praise not only your efforts to pursue a difficult work, which has cost you several years of hard work, but also the love with which you have shown yourself particularly animated toward the Roman Church, which has always held in great honor this type of sacred melodies recommended by the name of Gregory the Great.”

However, the Catholic world had not been able to refuse its obedience to such a formal wish as that of the Sacred Congregation of Rites. Submissions came one after the other, so that ten years later one of the most enthusiastic partisans could report victory. The *Coecilia* of Switzerland had sounded the keynote as early as June, 1883:

“Finally Rome has spoken, the cause is finished, and we should congratulate ourselves, for these discussions were ending by becoming too bitter. . . . Our duty is clear; we ought to accept the true Roman chant and official editions. . . . Let us thank the Holy See and the Congregation of Rites for the initiative they have taken. Let us put aside national self-love, which is too often a cloak for laziness or egotism, and this controverted question of the true religious chant will not make us waste time that could better be spent studying and performing the chant.”

The bishop of Tournai, where the *Liber Gradualis* was printed, prescribed that the Pustet edition be adopted in his diocese.

“On this subject we should no longer debate the question of the excellence or superiority of such and such edition of the choir books, as regards knowing whether it is proper to adopt or keep it. Our prescription formulated in the synod of August 1886 is clear and formal. Deferring to the desires expressed by the Holy See in view of obtaining a greater unity in liturgical ceremonies, we declared obligatory in our diocese the usage of the books officially approved by the Sacred Congregation of Rites, and we fixed the date of January 1, 1896, as final for the change to be made in our churches. Let us hope that the end will be attained by your good will even before that date. In the judgment of those who have already brought this change about, the difficulties are not as great as some had imagined.”

How could a bishop choose another side after the incident brought up by the congratulations and encouragement that Leo XIII had given Dom Pothier? The brief of March 3, 1884, as we have seen, did not spare praise. However the adversaries of the Neo-Medicean edition gave it such a meaning that on May 3 following, Leo XIII judged it necessary to address another brief to Dom Pothier. This is the tenor of it:

“Although in the reply that we made to your letter of December 24 of last year, praising the skill with which you and your brothers explained the ancient monuments of sacred music, we only considered the Gradual edited by you as a work concerning the history and science of sacred music and written from the viewpoint of erudition, as is clear from the tenor of our letter, nevertheless, in order to prevent this letter from giving occasion to false interpretations, we judged, very dear son, that we should have you know by this present letter that in the aforementioned letter we had no intention of opposing the decree published on April 10 of last year, by our Congregation of Holy Rites, beginning with the words *Romanorum Pontificum sollicitudo*, and that our intention was not to approve for use in the holy liturgy the Gradual that was offered us, which must be submitted to a careful examination of the same Congregation, according to the custom of the Apostolic See in such cases. This explana-



tion given, by which we declare that we wish the force of the said decree to be full and entire, we affectionately give you the Apostolic Benediction in the Lord."

However Rome was not turning a deliberately hostile face to the partisans of the Benedictines. What the Holy See insisted on above all was that its authority should not be directly defied, and it was being defied for reasons that had only the remotest connection with the zeal for defending the original beauty of Gregorian chant.

The privilege given and confirmed with so much authority to the Pustet firm provoked bitter discontent among other pontifical printers. But especially national pride, very lively among the French in the years following the defeat of 1870-1871, poisoned everything. The editing of liturgical chant books reserved to a German was a blow to the honor of the tricolor. The Paris press mixed in the affair with its usual lack of scruple. The Bavarian editor Pustet, a pontifical knight, was called "Prusco"! Now Leo XIII did not want the chant of St. Gregory to serve as a pretext to agitation that would stir up gallican sentiments, so difficult to suppress. And then was there not in Rome a secret gratitude for the sons of the famous Dom Gueranger, to whom the Holy See owed the return of all the dioceses of France to the Roman liturgy? It was odious to condemn to silence disciples who were finishing the work of their father by wishing to restore to the Roman Church its ancient liturgy.

In any case, in France, Dom Couturier and his monks continued editing the choral books for the use of Benedictine monasteries of the Congregation of Solesmes. After the *Liber Gradualis* of 1883 there followed a series of less important publications, crowned by the *Liber Antiphonarius*, in 1891. By this date only two dioceses, Nevers and Perigueux, had rallied to the Ratisbonne edition. The others kept their particular books in, alas, the greatest disagreement.

Of eighty-nine dioceses, twenty-eight had decided in favor of the edition called Digne (1858), reproducing the "traditional" chant of Nivers, a composer and organist of the

chapel of Louis XIV at the end of the seventeenth century. There were fifteen that followed the chant of Nivers but in the edition of Rennes (1848, under the direction of Nisard), and seven that followed the chant of Nivers in the books of Dijon. If we add the diocese of Langres, that had adopted the edition of Dijon, but changing it on its own, that made a majority of fifty-one dioceses in **which** a chant was followed that only went back to 1697. As for the others, they were divided between the editions of Rheims and Cambrai (1851), used in twenty dioceses only, despite their great reputation; the edition of Valfray (1669) in seven dioceses, including Paris and Lyons; the edition of Lambillotte (1858) in seven dioceses. Finally the Churches of Bayeux, Besancon, Coutances, and Rouen each had its own editions.

Despite this cacophony, unity was on the way. It was the more and more general feeling that the principles of interpreting chant must be drawn from Dom Pothier and his *Melodies Gregoriennes*. To the most recent reprint of the books of Digne was added a preface indicating rules of performance and accentuation very close to those of the Benedictines. People began to go to Solesmes and other monasteries of the order, notably at Paris the Benedictines of Rue Monsieur, to hear Gregorian melodies chanted henceforth in the integrity of their notation and rhythm. In several seminaries appeared "scholas" that tried to learn the new chant.

Of course this was not without opposition. The theorists who had been in the limelight from the beginning of the disputes had not all retired in silence. Until his death in 1888 Nisard isolated himself in his condemning every hope of reviving the melodies of St. Gregory. Authors like Raillard, Bonhomme, Cloet, Aloys Kunc, continued to hold their own systems on the reading or rhythm of the neums. On their side, the canonists themselves, like Canon Grandclaude, held to their first thesis of unconditional submission to the letter of the decrees of the Sacred Congregation of Rites. Among the opponents of Dom Pothier, while some recognized his discretion as well as his knowledge, others accused him of complicity with the open rebellion against the Holy Congre-

gation. The battle was passionate and hot in the two camps, so much so that its history would demand a whole volume.

However Rome persevered in her attitude. The Sacred Congregation of Rites confirmed the privilege and decrees accorded the choral books of Ratisbonne without ever going so far as to impose their use. But the Holy Father did give all the encouragement that the partisans of Solesmes could desire. Don Amelli remained faithful to the Benedictines, going so far as to become a monk of Monte-Cassino. Toward the end of 1890, the *Musica Sacra* of Milan noted that at Rome the students of the French seminary had frequent recourse to the gradual of Solesmes, interpreting each piece according to the rules of Dom Pothier. Their success was so great that people came from several seminaries and colleges of Rome to learn from them. The students of the German College used the Pustet edition, but following the Benedictine method in interpretation.

The Sovereign Pontiff himself was not long in giving an unmistakable testimony of his encouragement to the Benedictines, by having the "schola" of the French seminary invited by the cardinal vicar to chant the pontifical mass of the feasts of St. Gregory the Great's centenary, April 12, 1891. At his order, the Abbot of Solesmes was asked to assist, but Dom Paul Delatte, who had just succeeded Dom Couturier (died in 1890), sent to Rome Dom Pothier with Dom Moëquereau as his companion. A correspondent of the *Univers*, the next May 28, related the approval on all sides for this manifestation crowned by the allocution of Leo XIII at the audience of the closing of the congress. In his written discourse the Pope had praised "the French seminary for having chanted on the Caelian Hill the chant of St. Gregory restored to its ancient purity."

A new decree of the Sacred Congregation of Rites, *Quod S. Augustinus*, came unexpectedly on July 7, 1894. Renewing the recommendation so often repeated to Bishops in favor of the so-called authentic and original edition was pointless, the decree specified expressly, so long as the Holy See did not mean to impose it. Nothing would halt the new turn of



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things. In July of that year (1894) the Abbey received a visit of several weeks from a young Italian composer, Lorenzo Perosi. Several months later, Don Perosi was named director of the chapel of St. Mark's, Venice, and was to become the right arm of the Patriarch in the reform of church music that he proposed to introduce into his archdiocese. The Patriarch had been, as professor in the seminary of Treviso, one of the most ardent partisans of Dom Pothier in the congress of Arezzo. In ecclesiastical circles it was even whispered that his ardor had been so strong that it had brought some remonstrances from the Sacred Congregation of Rites. But it was also murmured that Cardinal Sarto was "papabilis". . . .

When on May 1, 1895, the pastoral letter of the Patriarch of Venice on sacred music appeared, although it made no allusion to the quarrel dividing "Gregorianists," everyone felt that the cause of Solesmes was about to triumph. Dom Schmitt was no longer present to enjoy it. He had died in 1886, in full prime, as Dom Jausions before him. But the team of monks at work possessed now a new animator with so powerful a personality that we must return to our account of these last years to do justice to the decisive role that he played in the ending of the controversy on the restoration of the Gregorian repertory.

*(to be continued)*

## THE FINEST TEXTS OF DOM MOCQUEREAU

by Rev. Jean Jeanneteau, Director of the School of  
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These pages, taken from the abundant work of Dom Mocquereau, are not a Gregorian grammar according to the principles of Solesmes, but, recalling some very typically Solesmes texts, they intend to show the thought of Dom Mocquereau and sometimes its evolution, to effect a contact with his genius and his method. In skimming over his work in this manner it is easier to see what is remarkable about the whole, and one cannot help admiring this magnificent worker as much as that Providence which raised him up at the opportune moment. The readers of the *Gregorian Review*, in reading over here the essential passages of Dom Mocquereau, are at the sources of the Solesmes doctrine of which his writings are the charter. They shall judge how much the Gregorian movement and the history of music owe to Dom Mocquereau.

For some Dom Mocquereau was the paleographer; for others he was the inventor of the ictus and the compound beat. To judge him thus is to see the facts in over-simplification. He was the man of the Gregorian restoration, the author of the Method of Solesmes, the head of the Solesmes School, and the history of this is clear enough that one can make such a statement.

### The Method of Dom Mocquereau

Dom Mocquereau was brought up on classical music by his musician-parents. He himself told (Lecture at the Catholic Institute of Paris, 1896), that at La Tessoualle, a little town of Maine-at-Loire, he was often rocked to sleep to the sonatas of Mozart and Beethoven. He became a good violin-

cellist and often played in the chamber-music sessions of Dancla, who wanted to take him to the Conservatory at Paris. On July 22, 1875, however, at the age of 26, he entered Solesmes. He was equipped with a sound musicianship, but this artist who entered the religious life, as in other days Fra Giovanni de Fiesole, this artist who admitted that the power of the orchestra overwhelmed him, found himself here in the presence of Gregorian melody.

But what was sung at Solesmes in 1875? Dom Mocquereau assisted in the research of Dom Pothier. The latter had, in 1880, produced his *Melodies Gregoriennes*. The melody became somewhat improved, more closely modelled on its authentic form, as can be seen in the Gradual of Dom Pothier of 1883. Dom Pothier recognized the value of the Latin word; he held a theory of the "oratorical rhythm"; he must have also noted the expressive indications, "rhythmic" as they were called, of the oldest notations, but without taking time over them or drawing anything from them (*Melodies Gregoriennes*, p. 83).

Dom Mocquereau was professed in 1877, ordained in 1879. Now he was set to work to form a schola; soon he directed the chant in the monastery, and one can imagine that he was embarrassed to teach before Dom Pothier. It was told that in order to obtain a better ensemble of the choir he added "rhythmic dots" to the melody. That was a period of experiment, of clarification, of slow organization. This patience and precision were the preparation of a great scientific event. In the year 1889 the first volume of the *Paleographie Musicale* appeared. This publication was due to the perspicacity and tenacity of Dom Mocquereau. He was already a master; he had his discoveries and even his program. He did not know everything, of course, and his thought was to evolve constantly through contact with truth which he always obeyed, but it must be recognized in reading his first writings that he seems to act with that sort of intuition proper to all-encompassing intelligence.

Making a clean sweep of his impressions, he submitted himself to a scientific method. He looked up the manuscripts, and he compared them. He writes in the Preface of Volume I of the *Paleographie Musicale*:

“These monuments have the inestimable value over the musical treatises for the archeologist in being the fundamental matter of his research. In themselves they contain all we want to know of the version, modality, rhythm and notation of the ecclesiastical melodies. They are not the exposition of the principles of the chant, but they contain in substance its theory and practice; they are not the old masters from whom we should like to hear instruction, but they are the translation in notation of what these masters taught and performed, and to that extent, for whoever knows how to read and understand this notation, the most perfect expression of the liturgical cantilenas. It is this which determines their importance and places them well above the writers.”

(*Paleographie Musicale*, I, p. 23)

He proclaims the value of this method:

“We believe that it may not be impossible, in our day, to surpass the writers of the middle ages in the theoretical and scientific exposition of Gregorian chant, and to give with greater certainty than they the rules which once governed the formation of the melodic phrase as also its performance. Let this be well reflected upon and not be the source of too great astonishment.

“Those who live at the time when the arts are born and developed have, no doubt, from the practical point of view, a considerable advantage over their descendants, but the latter, in turn, have a more complete and clearer theoretical knowledge than their forerunners. They are perhaps less able in that same way to feel the beauty of the ancient masterpieces, but they fathom and analyse the processes of the masters, if not with equal knowledge, at least with more perspicacity.



“These observations are wholly applicable to liturgical music.”

(*Paleographic Musical*, I, p. 25)

He already anticipated the result, and this would not only be the restoration of the melodic line with which certain minds would have been willing to be satisfied:

“To rediscover the authentic primitive version of the cantilenas, rediscover the practical value of the notes, that is, the rhythm and the traditional method of executing the chant.”

(*Paleographie Musicale*, I, p. 27)

We arrive at the year 1889. It is seen that Dom Mocquereau clearly poses the problem of the restoration of rhythm and the possibility of a traditional execution. Dom Mocquereau has at this point discovered the universality of a rhythmic tradition. To convince the scholarly world and the Church musicians that this rhythmic tradition existed as much as the melodic tradition, he wanted to show them the manuscripts in phototype.

“To those who deny the possibility of rediscovering the traditional rules of execution, we shall show them rules carved into, so to speak, the melodies themselves, the structure of the Gregorian phrase, the groups of notes, the dashes or supplementary signs that certain families of manuscripts have preserved for us with care.

“Any method of execution must be able to undergo this test of confronting it with the manuscripts, the only efficacious and decisive means of distinguishing, in the different systems proposed to date, that which is too personal and inexact from the remaining part of truth and tradition which they contain.”

(*Paleographie Musicale*, I, p. 31)

This famous *Paleographie Musicale*, begun by Dom Mocquereau in 1889, now numbers eighteen volumes. The

sources of the traditional chant of the Church are at the disposal of everyone, and it must be hoped that every Gregorianist will take the time to enter into contact with this collection. Throughout the course of the publication whose evolution he directed, Dom Mocquereau justifies his preferences and shows the subtleties of his opinions. He shows himself to be the leader; his pen is ardent and convincing. Sometimes one senses that he is almost impatient with the contradictions. For him one thought blots out all others: that the tradition exists, and that it is universal and very artistic. He has only one method:

“To seek out the mind of our fathers, withdraw ourselves before their authentic interpretation, submit our artistic judgment humbly to theirs: this is what is required by both the love which we should have for the entire tradition, melodic as much as rhythmic, and the respect for an art-form perfect of its kind.”

(*Paleographie Musicale*, X, p. 66, footnote)

This phrase so well expresses the thought of Dom Mocquereau, his personality and the direction of the Solesmes movement that it was adjudged worthy to be engraved on the stone under the portrait of Dom Mocquereau in the paleographic studio of Solesmes. It is the counsel which he gives to those who continue his work. Elsewhere he writes:

“In our own account, we did not really understand the artistic beauties and the prayerful and sanctifying influences of the liturgical cantilenas of Saint-Gall and Metz until the day when, setting aside our personal impressions and rising above the vague and general laws of the oratory rhythm we subjected ourselves resolutely, as simple disciples, to the musical rules of our old monks, determined to saturate ourselves in them and to express them as faithfully as possible in our chant. Only with them have we rediscovered the style, spirit and art of Gregorian chant.”

(*Paleographie Musicale*, X, p. 11)

### Melodic Restoration and Rhythmic Tradition

Dom Mocquereau had already arranged for each piece large synoptic tables; He had already proved to the world the universality of the melodic tradition by reproducing in tomes II and III of the *Paleographie Musicale* more than two hundred facsimiles of the melody of the Response-Gradual *Justus ut palma* from the ninth to seventh centuries; he had written a precis of history of the neumatic notation (*Pal.* III, p. 79). He had shown that one could rediscover the primitive purity of the melody; this restoration was a question of time; some details can no doubt profit today from progress of musicology and musical cartography, but the essential is already present in what is called the *Parish Book of Dom Mocquereau*. In 1903, five years before the Vatican Edition, this Parish Book contains a melodic version astonishingly improved. This work of the scholarly paleographer and this edition of the Parish Book of 1903 would suffice to give Dom Mocquereau a place in the history of sacred music. Had he limited himself to that, he would be forever the man of the melodic restoration.

But to read an authentic melody is not everything. One must sing it, and it was to the beauty of the execution that Dom Mocquereau allied himself, for this paleographer was not only a researchist and theorist; he was also a musician, an apostle, master of the Abbey choir. Now as soon as he wants to sing, the musician presents himself with a problem: what life should he give to the melody? In other words, what expression? What movement? And to say it all in one word, what rhythm? Here again Dom Mocquereau does not know everything, but he knows how to arrive at his goal:

“This rhythm, where shall we get it?

“Obviously from wherever we find it: in the ancient manuscripts which present it to us conjointly with the melody, its inseparable companion.

“It is surprising that such a simple truth should not

draw the support of all, and that such determined efforts should be made, in the Gregorian restoration, to separate two things as intimately bound to one another as the body and soul.

“To take among the better manuscripts — those of Saint-Gall, for example, — the notes, groups of notes, the intervals and to voluntarily neglect, to do away knowingly with the rhythmic signs of duration, intensity, nuances which enliven and color these notes and groups, is to remain at the half-way mark in a serious restoration and to fall into an inconsequential situation which it is as difficult to understand as to explain.”

(*Paleographie Musicale*, X, p. 9)

This study leads him to understand and admit that in the golden age of Gregorian chant there was a precise and universal rhythmic, despite its translation in diverse ways in the different notations (see Monography IV: *The rhythmic tradition in the manuscripts*.) He shows moreover that there was a rhythmic decadence and that it was more rapid than the melodic decadence:

“The first documents of the School of Saint-Gall, in the ninth, tenth and eleventh centuries, contain a fine, delicate, almost perfect notation: rhythmic letters and signs abound at times and guide the singer in the most exquisite details. Then, as early as the end of the eleventh century, some symptoms of decline appear. In the twelfth and thirteenth centuries they multiply; letters and signs disappear gradually, and soon the neumatic signs, coarsely written and *stripped* of their rhythmic ornamentation, indicate only the dry melodic line of sounds. This was the decadence, the ruin of the rhythm, and as a consequence, of the melody, too.”

(*Paleographie Musicale*, XI, p. 14)

Sustained by this study, the Parish Book of 1903 already contains a precise rhythmic scheme. This edition includes horizontal episemas, more dots, quarterbars, and above all, the vertical episemas, then attached to the neumes at the left,



those vertical episemas which, at that time, caused so much ink to flow . . . sometimes very black, indeed. In sum we find here nearly all the expressive indications which we have now, and moreover there was the oriscus, too, which has disappeared in the Vatican Edition.

### General Rhythmics. The Solesmes Ictus.

Dom Mocquereau would have been able to content himself with pat rhythmic formulas, details of neumatic execution of a purely isolated expression on the occurrence of a quilisma or salicus, and leave the greater total of liberties to the free rhythm, "oratory", which would have given free course also to all personal interpretations. He was now to propose a much more profound interpretation of the free rhythm and even attack the problem of rhythm at its roots. He takes his place — history proves it already — among the greatest rhythmicists, and henceforth one cannot write about rhythm without taking into account what he contributed.

What permitted him to see this rhythmic question clearly where personal impressions would have upset perspective was the study of the various orders which come into play in musical composition. This study is the foundation of his great book, the *Nombre Musical Gregorien*, and should be the basis of our Gregorian studies. He begins by dissecting the matter of sound:

"We call "orders" the ensemble of laws which govern the use of duration, dynamics, melodic pitch and timbre.

"1) the quantitative order includes all the phenomena of duration, length or shortness; it is the most important; .

"2) the dynamic order includes all facts, all manifestations of intensity, force or softness, which are discerned principally by the crescendo or decrescendo of the phrase;

"3) the melodic order is concerned with the intervals

of the sounds, height or depth; the scales, melodic systems or modes;

“4) the phonetic order embraces, in instrumental music, all the differences of timbre of the instruments; in vocal music, the difference in timbre of the vowels, whose combinations and returns (i.e., the rhymes) can bring to the rhythm an increase of charm and beauty.

“The intimate and harmonious union of all these sonorous phenomena: short and long, strong and weak, high and low sounds, timbres of all sorts, successive or simultaneous, engender the Melody, the Word, the Harmony, and lastly the Rhythm without which all Melody, all Words, all Harmony remain inert and dead matter.

“We have just spoken of rhythm. Actually, and we ought to say it in risking anticipating our exposition, there exists outside the four categories enumerated a series of very important phenomena which constitute a new order.

“The sounds, since they are used in the rhythm, are distinguished from each other by the roles which they fill in the rhythmic movement of sound, for the impression which they give is very different according to their placement at the elan, at the beginning of the movement, or at its end, at its expiration. Thus we must add to the four preceding orders a fifth.

“The rhythmic order per se. We prefer to call it *cinematic* (from the Greek *kinesis*, movement) or order of the rhythmic movement. This word *kinesis* nearly always entered into the Greek or Latin definition of the rhythm. It encompasses, in fact, all the elans, all the points of repose, all the sonorous undulations, so varied, so living, so expressive, of the rhythmical phrase.”

(*Nombre Musical*, I, 14 ssq.)

Thus he shows, among the diverse orders, the true place of the rhythmic order and the importance of these distinctions

which, we may say, had never before been so clearly expounded, never used with so much efficacious logic.

“These various phenomena are not always called upon to participate all together in the formation of the rhythm; but regardless of the number of them which enter into its composition, they unite with each other, blend and complete each other mutually to obtain the common goal: the work of art. Only a rational analysis could authorize the separation of that which, *in concreto*, is inseparable. These distinctions, however, are necessary for the rhythmicist. They aid us powerfully in our exposition, and to the extent that the quantitative elements, the dynamic, the melodic, etc., shall present themselves, we shall assign each its place in the order which is proper to it and its active part in the common task.

“We hope thus to present with clarity a subject which is very complex in itself. It is, moreover, to the confusion of these orders that we can mainly ascribe the obscurities, inexactitudes of terminology, the errors which encumber the works on this subject. The distinctions of order will be for the reader like a guiding thread throughout our research on the genesis of the rhythm.”

(*Ibid.*, I, p. 18)

There lies the basis of the rhythmic doctrine, and, as we see clearly since the epoch of Dom Mocquereau, from there begin the analyses of the choirmaster.

Then come — such novelty and such depth in a single stroke! — abundant developments, precise and practical regarding the necessary distinction between rhythm and measure, the notion of the ictus, the place of the ictus, the compound beat, the arsic ictus, the compound rhythm and the independence of rhythm and intensity.

There is no really well-equipped choirmaster who does not have this fundamental science; it is not everything, but everything begins with it:



“To sort out the rhythm from all these matters which enfold it, interlace it and cause its true nature to be misunderstood — this is the work which should absorb the student.”

(*Nombre Musical*, I, p. 25)

The Solesmes ictus must be clearly understood, this ictus of Dom Mocquereau. What is, then, the first beat of the measure?

“That which characterizes the first beat of the measure is that it is truly thetic. It is the point of arrival, strong or weak, of the rhythm, and only that. Before being the first beat of a measure, it is the last of a rhythm, either elementary or compound. Consequently let it be called a thetic beat, heavy beat, according to the expressions of Riemann or Vincent D’Indy, beat of repose, arrival, coming-to-rest, pause, ictus, touching-point, etc., by contrast with the arsic beat, the beat of impulse, of beginning, of effort, all these qualifications are accurate because they have a bearing on the rhythm; but let it not be misnamed as essentially a strong beat, an expression which indicates a coarse, material grouping of sounds, based purely on intensity.

“The measure by itself has no proper worth — it is nothing in the rhythm. Only the rhythm has created it and given it its charter. It is the rhythm alone which gives the melody life. And the habit of certain musicians of giving all their attention to the measure while overlooking the rhythm is the cause of multiple errors with which our solfeges abound. They give heavy, materialistic, soulless executions which too often disfigure the most beautiful pieces of our classical music.

“The true musician, on the contrary, lets himself be affected only by the rhythm. What he senses above all is this succession of impulse and repose, effort and relaxation, elevations and drops, arsis and thesis, in a word, this well-ordered succession of cadences, movements which constitute the essence of rhythm. The first beats of our measure are for him only the point of support which marks each step of the

rhythm. For him, the return of these first beats is a rhythmic fact, in no way a metric one. It is nothing but the end of a rhythm. May it be clearly known: the grouping of the elements of language or music, syllables or sounds, does not depend in any way upon the measure, but uniquely on the rhythm, that succession of impulses and relaxations of which we have spoken."

(*Revue Gregorienne*, 1925, p. 173, and 1951, p. 216)

To aid the singing and the placement of the ictus, Dom Mocquereau added rhythmic signs. He had already (*Pal. Mus.*, X, pp. 41 to 64) demonstrated at length their traditional existence and their legitimacy. He returned to it incessantly:

"A final remark: As for the placement of our rhythmic ictuses, it is done in the security which is born of our long comparisons and minute analyses.

"No doubt some persons are in doubt. There is freedom, as we have said, but even in such a case, we have not failed to indicate the objective reasons on which we based our selection.

"The others, and they are the greater number by far, are absolutely certain for whoever is a real musician. To tell the truth, these latter are not all formally present in the manuscripts, but none of the signs of rhythmic punctuation used in the Vatican Edition, including the "white spaces" and the whole hierarchy of bars, can be found in the manuscripts, either!

"It will be readily seen that our rhythmic supports spring from a certainty in the melodic structure, the neumatic grouping, or the normal rhythm of the Latin words. All that is perfectly objective, and is justifiable as being formulated as a rule.

"Here again we invent nothing. All our work consists uniquely in recognizing the natural rhythm of the Gregorian

melodies and in indicating it by means of special signs for all those — and they are legion — who do not have the leisure to give themselves to this patient and laborious research, but who have the right to interpret tastefully and intelligently and in their authentic form the inspired and such rich formulas of true beauty in which the Church has seen fit to envelope her official prayer.”

(*Nombre Musical*, II, p. 833)

This ictus was fought against. The doctrine was too new and also too precise in the very same way. Dom Mocquereau, however, based this doctrine on history and on the study of the melodies :

“My aim has been simply to prove, while answering an erroneous assertion, the direct relationship which binds the classical Greco-Roman rhythm and the rhythm of the liturgical chants of the Roman Church together and, in that way, to justify the theories of Solesmes, based on the antique art.

“This general proof had to be made first of all, for in the development of the arts, there is no gap, no brusque rupture, no sudden innovation. All progress, like all decadence, alas, can be studied, followed and explained. Any theory which cannot undergo this decisive test, which cannot show its parentage, its legitimate genealogy, is condemned to perish. This explains the failures of so many writers of our time who, instead of going back to sources, are contented with their imagination and their modern studies to construct their different systems.”

(*Revue Gregorienne*, 1925, p. 219, and 1952, p. 14)

Effects of vigorous strokes, percussion and intensity were attributed to the ictus which had never entered the mind of Dom Mocquereau. He was accused of destroying music or compound rhythm, and yet Dom Mocquereau had explained himself clearly on this distinction of rhythmic and intensive orders and the distinction between elementary rhythm in which the ictus is originated and the compound rhythm where the ictus is at the service of the phrase unity. Here is an



important passage which his contradictors had not perhaps read, or at least not thought enough about:

“Sometimes the ear is made aware of the rhythmic subdivision by a soft and discreet intensification which marks the ictic note. Other times the legato is more uniform, more subtle. The rhythmic subdivisions, seemingly veiled, are hardly perceptible. Still more frequently, in certain characteristics, either slow or fast, these secondary subdivisions disappear entirely, blending in an uninterrupted legato, leaving only the impression of the full and broad undulation of the musical phrase. The touchpoint is then so soft, so gentle, that it becomes unmeasurable . . . more spiritual than material. Only the inner feelings can grasp it, when they wish to be conscious of it, . . . something which is, moreover, unnecessary.”

(*Nombre Musical*, I, p. 565)

Thus does the first volume of the *Nombre Musical Gregorien* close.

## Latin Rhythmics

With the melody restored, its rhythm rediscovered, what remained for Dom Mocquereau to do? The study of the Latin word. Dom Pothier had already pointed out to him the importance of the Latin word and the intensity of the tonic accent. He followed the research of Dom Pothier. In 1891 he wrote an *Etude sur l'accent tonique latin et la psalmodie gregorienne*, but in 1901, volume VII of the *Paleographie Musicale*, which had already presented the notion of the ictus and the Solesmes rhythmics, contained a powerful study “on the role and the place of the Latin tonic accent in Gregorian rhythm.” This study the second volume of the *Nombre Musical Gregorien* was to develop at length and justify through the structural criticism of the melodies and texts of the Latin authors. These essential pages are known by all Gregorianists. They have been reproduced everywhere. The *Notions de rythmique* and the *Methode de Solesmes* of Dom Gajard recall the principles for us: the word is a rhythm; the

independence of the rhythmic ictus and the Latin tonic accent is the foundation of the Solesmes Method; the accent can occur on the up-beat, and in that position is it even more properly shown in its true value. As usual, however, Dom Mocquereau did not rest content with the discovery of a principle; he pursued its application to the last practical detail. The *Nombre Musical Gregorien* contains the study of words of all sorts, the longer ones as much as the monosyllables, Hebrew words, the case of the isolated word, that of the word in the incise. He was preoccupied by the cases of conflict in which the music seems to flaunt its opposition to the rhythmic of the word:

“One might think, in view of the importance which we accord to the study of isolated words, that the Gregorian melody takes on itself to follow exactly the melodic, dynamic, quantitative and rhythmic flow of each word and watches carefully so as not to get away from that flow. That would be a mistake. Music is too regal a lady, it has too great a realization of its independence and its power to tie itself down to such a servitude. Music knows that its own resources infinitely surpass in number, variety, power and beauty those of pure words. It reserves for itself to utilize these at will, not to the detriment of the text, but to its advantage. Music clarifies its sense, develops its sentiment, and causes its lessons to penetrate to the depth of the human soul.

“Melody has, then, in reality, two ways of working with the text. Sometimes it follows the cast and contours of it with more or less fidelity and submission; sometimes it breaks away more sharply.

“Between these two manners there are infinite gradations. Between them there is no contradiction; the melody passes from one to the other with suppleness and facility.”

(*Nombre Musical*, II, pp. 379-380)

He is not content to state or point out these nuances; he studies them at length in pages full of musical sense and of great profit.

“We are very happy to have the opportunity to expound these rhythmic subtleties. Everyone will not understand them; that is of little importance. The true artist, the true musician will appreciate them, sense them . . . that is enough. He will take it upon himself to teach them to his choir by means of an intelligent, expressive chironomy, and little by little these fine shadings will penetrate even the general mass of people, who will taste the inimitable beauty of Gregorian chant.”

(*Nombre Musical*, II, p. 750)

“It is important to determine the properties of the tonic accent, its role in the word, its place in the rhythm. It is a delicate question . . . if we compare it with that which we have discussed in the previous volumes. While occupying ourselves with relationships between the accent and the melody, our task was easy. We had only to confirm a fact of somewhat material nature, to wit, the coincidence of the accents and the high notes or groups. This time the problem is presented in a more complex light. We must grasp and analyse the mysterious interplay of all the elements which constitute the rhythm: relationships of length or shortness, loudness or softness, impulse or repose, which are established between the notes and the groups of notes, between the syllables, the words, the members of phrases and the phrases . . . all things which are quite another sort of difficulty than that of recognizing the appearance on the music staff of a high or low note. Add to that that the Gregorian musical art dates from fifteen centuries ago and that, while comparing it with its modern counterpart, we must guard carefully against the habits of our ears and the preconceptions of our minds. Add that the Latin language, the basis of the liturgical cantilena, is far removed on several points from our modern occidental languages, the romance languages, for example. Add, moreover, that the writers of the middle ages and of the neumatic notation itself give us hardly any general rules of execution, and you will understand with what prudence, what circumspection, we must move ahead in the study of Gregorian rhythmic. We are aware of having followed these rules of procedure.”

(*Pal. Mus.*, VII, p. 22)

Yet he always returns to the humility of spirit which permits discoveries:

“For more than twenty years, quietly and without haste, we have worked on this subject; every day we sing and set to rhythm in practice, with the aid of a great choir which is well-trained, the Roman melodies. Thus we have had the leisure to absorb this rhythm of which we wish to form the theory. We have passed through many stages, we have sketched out several rough drafts; each attempt, each effort brings us always closer to the truth . . .

“. . . Before getting into our subject, may we be permitted to insert here a humble bit of advice, based on our personal experience. If the reader does not wish to get carried away, for years perhaps, up blind alleys, if he wants to avoid error as well as a considerable loss of time, he should keep watch against any preconceived notion deriving either from our western languages or from modern music, and take into account the great divergences existing between human languages and between the different musical forms which have held sway during the course of centuries. We could not possibly recommend this disposition of independence too strongly.”

(*Pal. Mus.*, VII, p. 23)

### The Synthesis

All these principles, these applications of detail, these nuances, form a veritable body of doctrine, rationally organized. It is good for us to read once more now the resume of these principles, traced by Dom Mocquereau himself in the foreword to the second volume of the *Nombre Musical*:

“If it is a question of general rhythemics, all the Solesmes principles are rooted in the most remote antiquity:

“a) The idea, *the definition of rhythm*, or “the regulation of movement,” we borrow from Plato. This axiom is the basis of our whole theory.



“b) With all the ancient writers we reduce the rhythmic movements to two: *arsis* or elevation, *elevatio* of the rhythm; the *thesis* or repose, *positio*, *depositio*; like those writers we ignore the anacrusis.

“c) With them, we put at the basis of rhythm the indivisible *primary* beat: the eighth note.



“d) With them we admit that the innumerable and capricious metrical, poetic or musical combinations rest, in the final analysis, on the binary and ternary compound beats:



“e) Like them, we believe that the antique rhythm was *quantitative*, that is, based only on the duration of the syllables and sounds, and that iambic rhythm is the primordial and natural rhythm, the equivalent of the eighth note on the *arsis*, the quarter on the *thesis*:



“f) Like them, we teach the *indifference* of the *arsis* and *thesis* for *intensity*, and we associate the latter as much with the impulse as with the *thesis*.

“g) According to their example, we claim for Gregorian melodies the *rhythmic freedom* which they practiced in their poetry and music.

“h) It is, moreover, the ancients who have taught us the *predominance of music over text*. In musical rhythm they saw a higher value than that of *verbal* rhythm.

“i) Our *chironomy* itself sends back its roots to antiquity.

“In sum, all our great principles of general Rhythmics are in perfect concordance with the whole of antiquity.

“That is not all. Gregorian Music borrows its rhythm from the *Latin words* which sustain it and from the *melody* itself.

“On this point, too, modern philological studies on ancient languages, Sanscrit, Greek and Latin (the latter under its various aspects: archaic, classical, popular, ecclesiastical) as well as the literary works of these distant times have provided us, with a view to the application of our general principles and to practical uses, with the most precious and the most certain concepts:

“a) *Difference of duration of the Latin syllables* in the various phases of the language:

*Longs and shorts* in classical times,  
*All nearly equal* in later Latin, and in that sense,  
 in Gregorian chant.

“b) *Nature and qualities* of the Latin tonic accent:

Simply *melodic*, that is, raised and *short* in classical times,  
*Raised, short, lightly intensive* during the first centuries of the Christian Era, in the post-classical or Gregorian epoch,  
 Finally, *raised, strong and long* in the period of the Romance languages; but the Romance accent has no bearing on Gregorian art which came well before it.

“c) *Rhythm of isolated words*:

On the *arsis*, the elan of the movement, the tonic accent;  
 On the *thesis*, the final syllables of words.

“d) Existence of *secondary accents*, placed *retrosum*, beginning the count with the tonic accent, every other syllable.

“e) Precise information on the way of *distinguishing* and *uniting incises, members* and *phrases*, etc.

“In addition, all these preliminary notions of general or Latin rhythemics are confirmed by the Gregorian melodies themselves:

In the diverse neumatic notations,  
In the rhythmic signs which accompany them  
from the time they appear in the ninth and tenth  
centuries, at Saint-Gall, Metz, Chartres, Nonan-  
tola, in Acquitainian notation,  
In the rules of composition which the intrinsic  
analysis of the melodies reveals.

“There is nothing even to *agodic* movements, so very important for the perfection of execution, which is not inscribed abundantly in the rhythmic notation.”

(*Nombre Musical*, II, p. vii ssq.)

If we consider the authors who precede Dom Mocquereau, we see neither this rhythmic clarity nor this awareness of a synthesis. If we now consider our actual science, we see that it is developed on nothing but these principles. Thus can we judge the role of Dom Mocquereau.

### Chironomy

As this article is intended for a great many choirmasters, we must now talk about the chironomy. In Gregorian culture it holds a considerable position; the schola and congregation are directed, and for this direction one cannot depend on modern metrics. At a very early point Dom Mocquereau concerned himself with chironomy, and the *Nombre Musical Gregorien* is full of diagrams which cover nearly all musical segments. Dom Mocquereau had the ambition to clarify the chironomy:

“Is it possible to reduce to positive laws the gestures which should serve for the direction of a Gregorian choir?

“Is it possible to determine the fundamental gestures which should serve as the basis of this chironomy, while leaving the greatest freedom to the choirmaster?

“To these two questions we answer affirmatively with the strongest conviction, for the rhythm of a melody being known, the manual figuration of it is possible.

“But to what processes, to what gestures shall we have recourse?

“Before all else we must reject clearly all that resembles the measure and the stiff and ungainly movements taught in our solfege.

“We must begin with the broad principle that the chironomy, as the graphic notation, should reproduce exactly, not the measure, but the melodic and rhythmic flow of the musical phrase and never lose sight of it.

“Now we have seen that there are several ways of analysing the rhythmic flow of a musical phrase. Which should we follow?

“This observation has led us to recognize that there are just as many kinds of chironomy as there are kinds of rhythmic analyses.”

(*Paleographie Musicale*, VII, p. 299)

Here we have the chironomy placed on the rhythmic plan, and not conducted like a sort of impulsive mimicry, more or less adroit, subject to the impressions of the choirmaster. For Dom Mocquereau, the chironomy reproduced the melodic and rhythmic flow. As early as 1901 in ten basic pages of volume VII of the *Paleographie Musicale*, he gives the principles of Solesmes chironomy, so precise and yet so efficacious. He takes up these pages again with greater abundance and new shadings in 1908 in the first volume of the *Nombre Musical*, (p. 103 to 115). He even treats at this point the preliminary gesture of motivation, picked up again in No. 199. In volume II of the *Nombre Musical*, he was to come back to it at length, studying with finesse the choice of arsic and thetic ictuses. The point is that Dom Mocquereau saw in chironomy, clearly understood, a resume of the whole rhythm and of his advice on the execution of Gregorian chant.



“The chironomy which we concern ourselves with here has thus as its aim to reproduce, by its lines and gestures, not only the rhythmic and melodic flow of the Gregorian phrase, but also its dynamic nuances.

“It should, insofar as possible, indicate all the orders which enter into the musical composition:

melodic order: height and depth of sounds

quantitative order: length and shortness of sounds

intensive order: loudness and softness of sounds

rhythmic order: elans and relaxations (arses and theses)

verbal order: accented and atonal syllables

agogic order: various movements of the melody

“Naturally, in such a complex state of affairs, the chironomy will often have to make a choice, for all the orders, all the elements are not always in agreement with each other. The proud melody in particular incessantly takes its liberty with the material of the text which it modifies and often upsets the natural order. What becomes of the chironomy in these bothersome and embarrassing cases?

“They are so numerous, so varied, so tenuous, these cases, and the possible solutions are so many that it is impossible to set precise general rules, as each requires, so to speak, a separate study. We must, therefore, test, compare, weigh, deliberate, and choose while leaving to choir directors full freedom of taking such-and-such a course which may suit them more.”

(*Nombre Musical*, II, pp. 1138-1139)

“Before going any further, it is important to note that one must not bind oneself to these miniscule and microscopic analyses to which we have just submitted these melodies. This is a laboratory work more than one of practical value! It helps us to probe to the most profound roots of rhythm, and that is good, but for goodness sake, do not stop there. As soon as it is a question of practical use, turn back quickly

to the synthesis, as the chironomic undulation itself invites us to.

“Then all these tiny rhythmic divisions, very real ones, to be sure, must be submerged, diminished, enveloped as they are in the over-all rhythmic unity of the incise and the phrase.

“Is the melodic line rising? Let the rhythm spring up in a single impulse to the summit, sustained by an increasing intensity, well distributed over the whole course of the incise.

“Is it descending? Let the rhythmic line, barely undulating, slide softly then towards its decline and repose in favor of the gradual diminishing, imperceptible and continuous, of the intensive color.

“In short, all details are forgotten. Only the great rhythm remains, and that is enough. The aim is achieved.”  
(*Ibid.*, II, p. 1171)

“When we speak of freedom, we mean clearly that the various chironomies proposed should be always based on the melody or on the text. Arbitrariness or caprice should never intervene. In the choice of these chironomies, sensitivity and opportuneness should guide the choirmaster.

“Most of all, we repeat, the choirmaster should adapt himself to the actual needs of his choir. Does your choir sing softly? Bring it up sharply on *vineam*<sup>1</sup> with an arsis whose vigor will be calculated against their nonchalance. Does it sing boisterously? Soften its roughness with a quiet undulating thesis on the same word.

“It is up to the director to grasp these nuances, to pass from one to another without preconceived calculation; it is for him to sustain, to excite, to calm when necessary. There is, then, nothing more efficacious than an intelligent, varied chironomy for obtaining these different results.”

(*Ibid.*, II, p. 1236)

1. Reference to the antiphon *Conventione autem facia*.

“Thoroughly understood chironomy is in no way an affair of improvisation . . . far from it. It should be carefully prepared, even to the smallest detail, for it is the living expression of all the beauties of the melody.

“It rests primarily on a perfect science of Gregorian composition.

“Without this science the director is exposed to the danger of tracing before his troubled and disconcerted singers only bizarre gestures, grotesque at times, devoid of sense . . . hooks, circles, triangles, etc., without relation with either the words of the melodies or, for that matter, even in open contradiction with one and the other.

“With it, on the other hand, an intelligent, artistic and pious direction of the choir is almost assured. It is important, in fact, for the choice of the gestures, to know:

the cases when the dominance of the music over  
the words is affirmed quite decidedly,  
the cases when, on the contrary, the text dominates the melody,  
the cases, lastly, when interaction is established  
between the melody and the text.

“Without this knowledge, nothing can succeed. Any directing will be marred with maladroitness and clumsiness. Goodbye art, goodbye prayer.

“Still, that is not enough.

“An affair of science, the chironomy is, perhaps even more, an affair of taste, of good taste and art. Now esthetic discrimination, so fine and delicate, is not acquired, in someone disposed to acquire it—and in this there are as many levels as there are individuals—but very slowly, by personal study, by practical experience and yet more through the advice and lessons of a really artistic master, an old campaigner when possible—there are young ones—himself absorbed in the science and hieratical spirit of our holy cantilenas.

“An important bit of advice: Above all steer clear of the professor, even the artist, who from the outset, without previous study and by means of his own genius, doubting nothing, pretends to find in himself and in his modern musical studies alone the key to the rhythmic and chironomic interpretation of this ancient art, almost as old as Christianity itself! The one who writes these lines knows by personal experience that one must when necessary know how to free oneself from one’s own ideas, **from** ideas learned in school, in order to enter into the mentality of the ‘Gregorian age. Only under these conditions will one arrive at a perfect understanding and a fine and accurate interpretation.

“Far be it from us to think of clipping the wings of Genius. True genius consists, in its nature, of letting itself first of all be guided by the work which it is a question of translating, to embrace the whole truth of ancient thought, to let no nuance escape, no expressions, no movements indicated in the manuscripts. All this must be reflected, in the fullness of vitality, in the attitude, in the gestures of the choirmaster, and even to the inner fire of his glance.”

(*Ibid.* II, p. 1289 ssq)

Dom Mocquereau, the exponent of these such detailed rhythmic analyses and such musical ones, would rejoice to see his disciples taking pains, in the course of classes in directing, to improve their chironomy and utilize the hierarchy of articulations which, from the neck to the fingers, passing by the shoulder, the arm and the wrist, are intended to express the thousand and one nuances of the rhythm to which the very pages of the *Nombre Musical* have made them sensitive.

### Summary View of the Work of Dom Mocquereau

It is always beneficial to contemplate the action of Divine Providence. It raised up Dom Gueranger. He appeared as the restorer of the true liturgical spirit; he saw the importance of the chant in the liturgy and wished to restore to it



its traditional truth. Once the problem was determined and work begun, Providence sent to Solesmes the youthful Dom Mocquereau, the intuitive yet methodic musician, precise in analysis as well as powerful in the synthesis, humble and persevering. His attributes of analysis and erudition were never to negate the synthesis; he was the author of the great paleographic and rhythmic syntheses. While he had intuitions, he was also speculative; now he did not lose himself in the labyrinth of rhythmic deductions although they were so new at that time, deductions which he was to carry so far in contact with art. What is more, and this is a rare quality, he was capable of passing from the most speculative theory to the most concrete practical plane. Although he was the paleographer and theorist of rhythm, he was also the director of a choir. And more, although he was practical in broad actions which changed opinions and swept away schools, that broad action which launched the *Paleographie Musicale* of 1889 and the Parish Book of 1903, he was just as effective in the "little" action, that of detail, of the choice of the ictus, junctions of the incise, melodic inversions, the variety of bars and the rhythmic signs. Nothing was unworthy of his attention and nothing seemed to escape his perspicacity. In this enormous work of discovery he went ahead very quickly with an almost divining, instinctive advance. From 1880 to 1903 it seemed that all his analyses and his syntheses were done. In 1901 volume VII of the *Paleographie Musicale* which is the volume on Solesmes rhythmicics appeared; in 1903 he edited the Parish Book with the renovated melody and revolutionary rhythmic signs. . . . For him all seemed to be thought out; then all he was to do later was to clarify and comment on the work of his end of the century.

When the summary and history of his work is made, one is confounded by the amplitude of his work, the vigor of his almost contradictory qualities, the devotion of this monk. The musical movement begun with Dom Gueranger found its master: now its fruits are ripening. Providence then placed on the throne of Peter a musicianly Pope, St. Pius X. It is he who, according to the ways of God, directed the music, since there is a "sacred" music and the music in the sanctuary is no art of ornamentation, a means of entertaining the

faithful, but rather the art of prayer, a form of praise, "integral part of the liturgy." The Gregorian movement, beginning with Solesmes, then passed to Rome and soon spread to the entire world. Is it forbidden to dream that all the peoples of the earth who today communicate so quickly with each other and soon will view each other, may also hear and see each other raise to God the same music, symbol, and leaven as well, of world unity? Of this world praise Dom Mocquereau will have been the great artisan.

Let us close with an expression of hope. May those who, throughout the whole world, are the apostles of this movement of sung prayer enter into contact with the work of Dom Mocquereau himself. May they go to the essential pages of which these lines are only a resume. They are assured in advance of finding there an irreplaceable doctrinal solidity, a musical culture and the taste of truth sought above all else.

No doubt in his immense work certain details can appear to be better known to us today than in his time and to some extent more nuanced. Dom Mocquereau expected an improvement; he recognized this in advance:

"Being unable to deny the principles which have just been expounded, someone will perhaps contest their application to the melodies themselves which we make.

"We confess quite simply that on that point contradiction is easy and the answer quite delicate, for it is a question of details. There are cases, and these are the most numerous, where the application of these principles is unchallengeable; there are others which raise some hesitation. In the latter we give our preferences while leaving full liberty for a choice different from ours. That there may be sometimes an element of conjecture in some of our decisions we admit, but is it not thus in all ancient restitutions? Moreover, we can always make corrections."

(*Nombre Musical*, II, p. x)

In fact, the *Monastic Antiphonary* of 1934 is more perfect than the *Parish Book* of 1903; the publication of the

*Paleographie Musicale* continues and benefits the progress of musicology. The critical edition of the *Gradual*, actually under way, will bring even more clarifications to it. But all these works, these improvements live from the impulsion and method of Dom Mocquereau. It is he who tilled the soil, he, too, who, the thinker in terms of the great synthesis, sowed in the furrows which he laid down the harvest which we now reap. Let us not be surprised to breathe the perfume of a flower which he planted but of which he did not see the blossoming. The Gregorian restoration, as a work of the Church, is a work of long endurance. There is room for many workers in the train of Dom Gueranger, Dom Mocquereau and St. Pius X.

The work of Dom Mocquereau evokes for us the facade of the Abbey of Solesmes on the Sarthe, harmonious, majestic and solid, rising above the very ground from which its stone was drawn, as though the earth itself had blossomed into architecture. Trees grew at the foot of the high facade; shrubs are trimmed neatly in the nearby garden. In the Abbey Church the lighting is changed; loud-speakers sound discreetly; the accompaniment evolves slowly, and the choir which sings on the records of 1953 seems to us to be more beautiful than that of the records of 1930. . . . Dom Mocquereau, who always bowed before truth once it was made clear would congratulate the workers on the Monastic Antiphonary of 1924 and those of the Critical Edition. Like him, the musician, scholar and apostle, let us never be satisfied. . .

“The Gregorian composers wrote their works in a musical language from which we want to draw all the secrets, whose every resource we wish to penetrate, know all the nuances. They poured their souls into it. That is what we seek to attain through our research, not only like worldly persons, through a sterile motive or artistic satisfaction, but to assimilate within ourselves through their means and processes, the true character, spiritual and holy, of the melodic praise which they address to the Sovereign Majesty.”

(*Pal. Mus.*, XI, p. 20)

“That determination (of our fathers to preserve the rhythmic tradition faithfully) explains itself. For in those times the liturgical chant was not regarded as a possession over which each individual had any rights; it was a hallowed object, part of the Church’s treasure. As prayer it was liturgical, social, Catholic, the Church’s own. The Church had its own chant; better, the Church had its own interpretation, and no private person was entitled to put forward his own in place of it. Now if the Church has its own interpretation, and if it has so jealously guarded it from any tampering for so long, may we ourselves knowingly substitute our own for it?”

(*Monographies gregoriennes*, IV)

“Then again, it is not merely a question of art alone. We repeat: it is a matter of prayer, and more exactly, the prayer of the Church: liturgical, solemn, official,—prayer uttered in her name.

“It is paramount to know that the Church has an opinion on the matter, she being the Spouse of Christ, enduring throughout the centuries, above temporal changes and human frailties; the Church in fine interprets her chant in her own way. Once this position is realized all is clear. If we desire to be Catholic, we must renounce whatever originates with ourselves and adopt everything that comes from the Church.

“Be that as it may, the unanimity with which the Roman interpretation of the liturgical chants was observed in the Middle Ages affords us a most magnificent tribute to the unity and Catholicity of the Church. And perhaps we, too, might lose nothing in placing ourselves submissively, like little children, in the teaching of the Church.

*Jesus Christus heri, et hodie, ipse et in saecula.”*



## DOM MOCQUEREAU MEMORIAL FELLOWSHIP

Beginning with the fall of 1955, the provisions of a new fellowship, given in memory of Dom Andre Mocquereau, O.S.B., will make possible the sending of one student per year to study at the Gregorian Institute of Paris. (See announcement p. 54.) In this way the Gregorian Institute of America wishes to express its appreciation of the great contribution made by the eminent master whose death twenty-five years ago took from the world the leader of the movement of restoration of Gregorian chant, the fruits of which we now enjoy.

Any American Catholic musician may apply. There is no restriction to religious or lay persons, men or women. Candidates need not have had any academic contact with the Gregorian Institute of America. Applicants should hold undergraduate degrees representing a good musical foundation, and should have some experience in Gregorian chant or related matters. A screening examination, to be scheduled later this spring, will be the final means of determining the recipient.

It has been obvious to all who have studied the technique of Gregorian chant according to the Solesmes method that the mechanics of the rhythm and execution are not difficult to learn. It is equally apparent, however, that the style and artistic beauty of the chant are not easily reproduced and that long familiarity is necessary for the production of the subtleties which underlie that style.

The soundest means of approaching those details which are vital to good chant singing are those which are related with first sources. It has always been true that one hour of listening to a Solesmes master expound on the chant and

perform it is worth more than five years of mechanical instruction and verbal descriptions. The number of persons trained by Solesmes masters and those of its school is not great in proportion to the number of non-Solesmes trained church musicians active in the world. In the United States the situation is yet more exaggerated. Not even a handful of Solesmes-trained musicians are active here.

The Gregorian Institute of America hopes that the Mocquereau Fellowship may, in a small way, help to change this situation. Each year one American musician trained at the Solesmes "mother school" at Paris will return to the United States with the incomparable advantages which such training provides. With the years, God willing, the influence of these privileged few will make itself felt to the benefit of the cause which all true Catholic musicians hold dear.

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**PURPOSE OF THE FELLOWSHIP**

The Dom Mocquereau Memorial Fellowship is given for the purpose of broadening interest in the chant, training our finest talent at the famous Gregorian Institute of Paris, music division of the Institut Catholique de Paris, teaching center for Solesmes and the Solesmes method, and also for the purpose of developing experts and leaders for the future in the field of liturgical music.

**NATURE OF THE AWARD**

Under the terms of the fellowship, valued at about \$1500.00 per annum, grantees will study at the Gregorian Institute of Paris during one academic year. All expenses, including travel, tuition, room and board, will be covered by the award.

**ELIGIBILITY**

Any American Catholic musician may apply. There is no restriction to religious or lay persons, men or women. Candidates need not have had any academic contact with the Gregorian Institute of America. Applicants should hold undergraduate degrees representing a good musical foundation, and should have some experience in Gregorian chant or related matters.

**LANGUAGE**

Knowledge of the French language equal to that minimum necessary for understanding lectures and literature in the field of concentration is required. If proficiency is less than this minimum, but of such a character as to indicate probable development through daily study and use, candidacy for this fellowship will not be impeded.

**APPLICATION**

Applications are now being accepted for the academic year 1955-56. Selection will be through preliminary screening and subsequently, examination. All applications, together with supporting documents should be received at the Department of Education, Gregorian Institute of America, no later than May 10th, 1955. The award will be announced in June, 1955.

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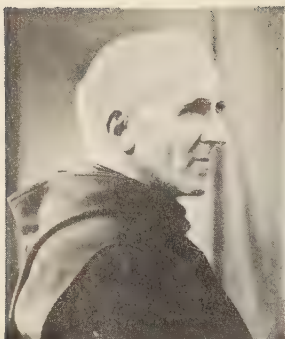
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